

THE SOUND OF
CORAL
RECORDS
HIGH-FIDELITY



Conducted and arranged by JACK KANE

Jack
KANE IS ABLE

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conducted and arranged by

JACK KANE

Side One

1. ST. LOUIS BLUES
W. C. Handy
2. I'M GETTING SENTIMENTAL OVER YOU
Ned Washington-George Bassman
3. CLARE'S TUNE
Jack Kane
4. CARIOCA
Gus Kahn-Vincent Youmans-Edward Eliscu
5. WOULDN'T IT BE LOVERLY
From the Musical Production "My Fair Lady"
A. Lerner-F. Loewe
6. THE SOUND OF THE BLUES
Jack Kane

Side Two

1. (a) LAZY RIVER
H. Carmichael-S. Arodin
(b) (Interpolation) TEA FOR TWO
Vincent Youmans-Irving Caesar
2. SOME OF THESE DAYS
Shelton Brooks
3. JANE'S JUMP
Jack Kane
4. IT'S A LONESOME OLD TOWN (When You're Not Around)
Harry Tobias-Charles Kisco
5. THE ALFERN SONG
Jack Kane
6. POOR BUTTERFLY
Raymond Hubbell-John Golden

Personnel on: JANE'S JUMP • IT'S A LONESOME OLD TOWN • THE SOUND OF THE BLUES • WOULDN'T IT BE LOVERLY*

Saxes: Herb Geller, Bud Shank, altos; Georgie Auld, Justin Gordon, tenors; Chuck Gentry, baritone.
Trumpets: Conrad Gozzo, Don Fagerquist, Frank Beach, Don Palladino.
Trombones: Tommy Pederson, Joe Howard and George Roberts.
Rhythm: Joe Guericco, piano; Red Mitchell, bass; Howard Roberts, guitar; Alvin Stoller, drums; Lou Singer, percussion.
*Only woodwinds and rhythm; Bud Shank is heard on solo flute.

Personnel on: POOR BUTTERFLY • I'M GETTING SENTIMENTAL OVER YOU • SOME OF THESE DAYS • CARIOCA

Saxes: Phil Sobel, Jack Dumont, altos; G. Auld, J. Gordon, tenors; Bob Lawson, baritone.
Woodwinds: Jules Kinsler, Gene Cipriano, flutes; Lloyd Hildebrand, bassoon; F. Falensky, clarinet.
Trumpets: C. Gozzo, D. Fagerquist, Uan Rasey, D. Palladino.
Trombones: P. Tanner, Frank Rosolino, Sy Zentner, George Roberts.
French Horn: John Graas.
E♭ Horn: Jules Jacob.
Tuba: Red Callender.
Rhythm: Alvin Stoller, drums; Larry Bunker, vibes and percussion; Red Mitchell, bass; Paul Smith, piano; Howard Roberts, guitar; Lou Singer, percussion.
Harp: Elizabeth Ershoff.

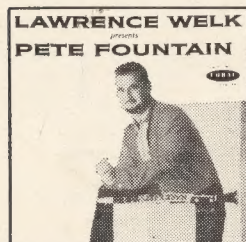
Personnel on: THE ALFERN SONG • LAZY RIVER • CLARE'S TUNE • ST. LOUIS BLUES

Saxes: Red Nash, Ronnie Lang, altos; J. Gordon, Champ Webb, tenors; Vic Garber, baritone.
Trumpets: C. Gozzo, D. Fagerquist, F. Beach, D. Palladino.
Trombones: Tommy Pederson, Sy Zentner, Joe Howard, G. Roberts.
Rhythm: Paul Smith, piano; Red Mitchell, bass; A. Stoller, drums; Lou Singer, percussion; H. Roberts, guitar . . . 24 strings . . .

SOLO ANNOTATION

ST. LOUIS BLUES—Tommy Pederson, open trombone; Joe Howard, muted trombone; Ronnie Lang, alto; Paul Smith, piano.
I'M GETTING SENTIMENTAL OVER YOU—Larry Bunker, vibes (on opening).
WOULDN'T IT BE LOVERLY—Herb Geller, alto; Bud Shank, flute.
THE SOUND OF THE BLUES—Joe Howard, trombone.
LAZY RIVER—Lou Singer, vibes.
SOME OF THESE DAYS—Larry Bunker, vibes; Georgie Auld, tenor.
JANE JUMPS—Georgie Auld, tenor; Joe Howard, trombone; Joe Guericco, piano; A. Stoller, drums.
LONESOME OLD TOWN—G. Roberts, trombone; G. Auld, tenor; Joe Guericco, piano.
ALFERN SONG—Howard Roberts, guitar (on opening).
POOR BUTTERFLY—G. Auld, tenor; Howard Roberts, guitar; Frank Rosolino, trombone.

If you've enjoyed this recording . . . you're sure to like these other great Long Play albums:



When My Baby Smiles At Me • Summertime • If I Had You • La Vie En Rose • On The Alamo • Tiger Rag • I Want A Girl • Dancing In The Dark • My Blue Heaven • That Old Feeling • I'm Looking Over A Four Leaf Clover • Hindustan
CRL 57200



Day In Day Out • You Made Me Love You • You Took Advantage Of Me • I've Got You Under My Skin • Easy To Love • Come Rain Or Come Shine • Sunny Side Up • Makin' Whoopee • Put 'Em In A Box • Tie 'Em With A Ribbon • Music, Maestro, Please! • Walkin' My Baby Back Home • Lazy River
CRL 57204

THE BIG BAND SCENE—AN INTRODUCTION

Commentary on the gradual recession of the big band sound from the contemporary scene is constantly being made. The various writer-commentators are unified in a feeling of sadness over this situation.

In a market enamored of a furious, often primitive sound, touched by the hokum of the echo chamber—generally promulgated by a small band, singer or singers—big bands have taken a back seat, most missed by those that remember them at their height.

Various things have contributed to the decrease of interest in bands. In the latter war years, singers became the focal point of audience interest. With the advent of the more modern jazz concepts at the close of the war, the trend to listening was further substantiated. In fact, the combination of the two: the emergence of the singer and the modern jazz outlook made for a listening rather than dancing America.

In addition, economic conditions following the war made large organizations untenable. The small group became the prime home for the jazz player; the freedom inherent to this context most compatible to his modern musical needs.

Obviously, there is an overlapping of causes for the retreat of big bands from a position of drawing power. Most important, however, the public was going in another direction.

With the passing of the years, the trend became the rule. The musician had to make adjustments. He who would ordinarily have become affiliated with bands veered away from the few existing organizations, for there was little financial stability. The only recourse was (and is) to establish roots in a large metropolitan city, play or write locally, and try to make an indentation in the growing record and TV-radio areas. For the most part, this is the course musicians have followed.

The return to favor of the big bands is yet to occur, but indications of a possible resurgence have been noted within the music presently in favor. As band-leader Woody Herman noted, the beat, so obviously an essential of "Rock and Roll," "Rock-a-billy," etc., has renewed an interest in dancing long dormant in our youth. And having been the main market for bands in the past, the younger set could well spur a resurgence through their concern for the beat and dancing.

To develop possible seeds of interest—expose the sound to the younger record buyer and reawake the memories of the older fans—bands are being recorded. It is becoming increasingly clear, however, that distinctively styled, individual-sounding band packages are a necessity if the public is to be convinced.

JACK KANE, an arranger-composer relatively unknown to American audiences, is a key band-leader in Canada; his musical strength aptly certified on his weekly TV show, "Music Makers 58," disseminated over CBS-TV in Toronto.

Born in London, England, 33 years ago, Kane and his family immigrated to Canada when he was five, and took up residence in Toronto. Musical leanings led to the study of the subject at the Toronto Conservatory, then at the University of Toronto where he received a Bachelor of Music degree.

Four years in the Canadian Army followed. Traveling through Europe with a troupe of entertainers, "The Khaki Collegians,"—ten girls and a ten piece band in which Kane was a reed player—highlighted his service stint. The war over, Jack returned to Toronto and arranging work in radio, and then in TV.

Finding success in these mediums, he was relatively content. But singers Steve Lawrence and Eydie Gorme were to change the course of his life.

On separate occasions, in the past few years, Steve and Eydie have played in Toronto. At each exposure to Kane's work, the feeling grew in both of them that this arranger-composer had an obligation to bring his talent to a larger audience.

More than passively impressed, the singers were instrumental in unhinging Kane from his Canadian home-base, and opening doors for him in New York in the confident knowledge that his work would do the rest. Eydie commissioned him to write the arrangements for her act at the *Palace* in New York; Steve brought him down from Canada to conduct and do the scoring for his most recent album, "Here's Steve Lawrence"—CRL 57204. And just a few weeks ago, Jack was appointed musical director for the Gorme-Lawrence TV show, set to replace the Steve Allen Sunday festivities on NBC for the summer.

This album is just another way, a convincing one at that, of bringing Jack Kane to a mass audience. It features a big band, and within the large orchestral palate lies Kane's interest, talent, and we venture to say, his future.

Trained in both the classical and more popular areas of music, Kane draws techniques from both areas, often blending them within the frame of one composition or arrangement. However, it is his affinity for the feelings, sounds and energy of jazz that colors and frequently distinguishes his efforts.

"In preparing my album," said Kane before a Steve Lawrence recording date, "I felt it necessary to utilize the orchestra in

many ways, varying instrumentation and manner of orchestration so as to create a presentation of numerous musical feelings and colors."

To the basic dance band instrumentation employed on *Jane Jumps* and *The Sound Of The Blues*, etc., Kane added a variety of woodwind and brass instruments for the session that included *Poor Butterfly*, *Carioca*, etc., . . . On *Clare's Tune*, *St. Louis Blues*, etc., the addenda of 24 strings was made. Each session has its own particular flavor and direction.

The first session (*Jane Jumps*, *Lonesome Old Town*, etc.) falls most comfortably in the modern swing band idiom. The music is pulsatingly stated, the rhythmic values emphasized. The variety of voicings accessible, however, reveal Kane's strong inclination for bringing out the wealth of color possibilities relative to a particular instrumentation.

The second session, (*Poor Butterfly*, *Some Of These Days*, etc.) notable for voicing of woodwinds or brass with rhythm instruments—bells, vibes, etc.—finds Jack working in a wider sound spectrum, using his variety of instruments to good advantage. Again, the carrying power of the rhythmic thrust of the orchestra is quite exciting and gratifying.

The last grouping for consideration spots the dance band instrumentation plus 24 strings, is generally in a more "ambitious" vein, and extends from the semi-symphonic treatment of *St. Louis Blues* to the lush effects and pizzicato string passages of *Clare's Tune*. (A note for the uninitiated: the verse on *Lazy River* was pilfered from "Tea for Two," and fits well in its new surroundings.) This, the final of three sessions, reiterates the richness and sweep of the Kane pen, and adds another dimension of orchestral color to the overall presentation.

We have merely touched upon the music you will hear, given the general sense and feeling of it. Some would consider this a jazz album, if not jazz per se, jazz oriented at the very least. We agree that jazz plays an important part here, but Kane's facility, his training and interest in other types of music, have given this album a wider perspective.

For the most part, the meaning of the repertoire is projected by the band, with comments from the soloists a matter of 'additional' annotation on the main melodies and lines fashioned by arranger Kane. The soloist, though a contributor, is subordinate to the message of the band, and the man who pulls the strings, Jack Kane.

Burt Korall

Eula from the Milton H. Greene Studio/Designed by Fran Scott

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CRL 57219
MG 6292

SIDE 1

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33 1/3 RPM

MG 6292T1

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SIDE 2

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